VALUABLE OLD MASTERS

From the Collection of

N. M. FRIBERG

Stockholm, Sweden

Free public exhibition
from Monday, May 15th
to time of sale

Public auction sale
Thursday evening, May 18th
at Eight P.M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

NUMBER THREE HUNDRED NINETY-THREE
ON PUBLIC EXHIBITION FROM MONDAY, MAY FIFTEENTH
WEEKDAYS 10 A.M. TO 5:30 P.M.

IMPORTANT OIL PAINTINGS

From the Collection of

N. M. FRIBERG

Stockholm, Sweden

With a Few Additions from Private Collections

Examples by

RUBENS • VAN DYCK • JAN STSEEN • OSTADE
BAROCCI • FABER VON CREUTZNACH • RIBERA
MAES • PILLEMENT • METSU • LORRAIN
and Others

An Important PORTRAIT OF A VENETIAN NOBLEMAN
Atelier of Antonello Da Messina
Painted *circa* 1475

A Marble Statue of ST. JOHN THE BAPTIST
Atelier of Donatello
Florentine, *circa* 1460-70

Sold by Order of the Owners

THURSDAY EVENING

MAY 18TH, AT 8 P.M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

THE KENDE GALLERIES, INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale, plus the cost of this catalogue.

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

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9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

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13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserve the right to decline to undertake to make such bids.

14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende and T. J. Muldoon

KENDE GALLERIES, INC.

119-121 WEST 57TH STREET, NEW YORK 19

TELEPHONE: PLAZA 7-1248 CABLE: KENDARTGAL

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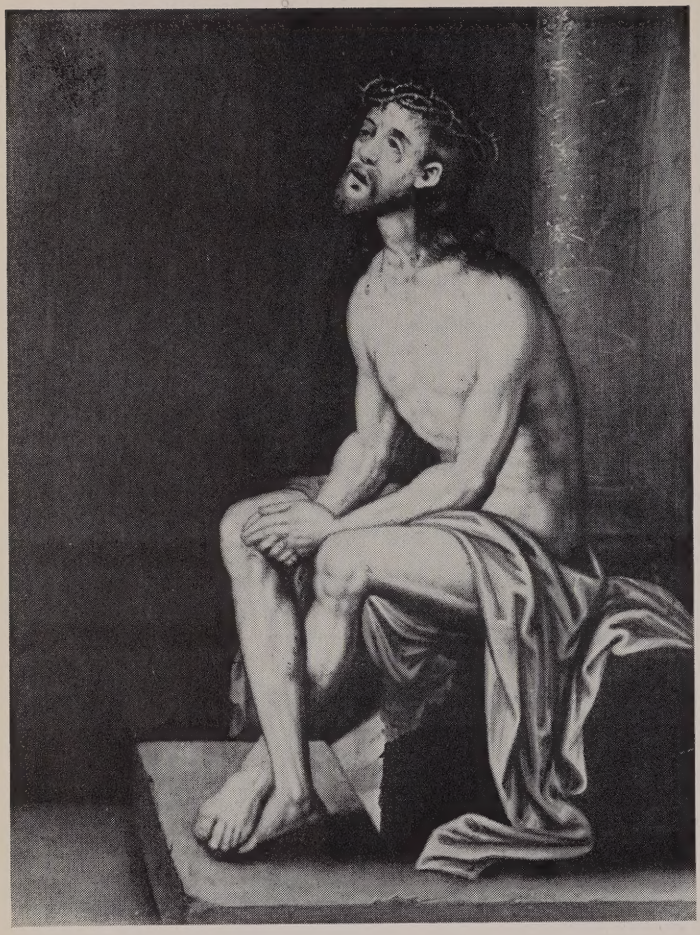


[Number 2]

Hans Holbein, The Younger (Attributed to):
The Man of Sorrows

THURSDAY EVENING

MAY 18th AT 8 P.M.

Catalogue Numbers 1 to 28 Inclusive

THOMAS PHILLIPS, R. A.

English: 1770-1845

150—

1 PORTRAIT OF A LADY
Handsome young woman at bust-length to half-left, wearing lace-edged black décolletage with jewel brooch, a black satin mantle about her shoulders. The head, slightly tilted, framed in the chestnut curls falling to the shoulders. Dark background with a shadowy landscape prospect at left. (*Friberg*)
30 x 25 inches

From the Rapp Collection, Stockholm, Sweden

HANS HOLBEIN, THE YOUNGER (Attributed to)

German: 1498-1543

300—

2 THE MAN OF SORROWS
Emaciated nude figure of Christ with the crown of thorns pressed upon his bleeding brow, a green drapery across his thighs; seated patiently with his hands clasped and ankles crossed, upon the plinth of a marble column, gazing to the left. (*Friberg*) Cradled panel: 12½ x 9¾ inches

Note: Probably painted circa 1519-26. Compare *The Work of Hans Holbein*, Brentano's, 1913, *Christ, the Man of Sorrows*, illus. on p. 45, for the marked similarity in the pose of the figure; and the wings of the triptych *The Passion of Christ*, illus. p. 46, and details on pp. 50-51, for the figure of Christ and the column ornament. Both paintings in Basel.

[See Illustration on Opposite Page]

JAN STEEN

Dutch: 1626-1679

3600

3 THE QUACK DOCTOR

Outdoor fair, a hawker in tall hat demonstrating his specialty before a group of villagers, his license hung from an umbrella beneath a tree; other figures enter an arched stone doorway at right; in the foreground are two dogs, and a boy with a jug. Beyond, a tall church spire rises above treetops. Signed on the block at center *J Steen.* (*Friberg*) Panel: 14 x 9½ inches

Note: A photograph will be given to the purchaser, with an ms. certificate on the back, dated Vienna, 1929, by Dr. Gustav Gluck, which states in part (translation): "The painting, long known to me, is in my opinion an exquisite lively story, with light and friendly coloring a distinguished and characteristic work of Jan Steen."

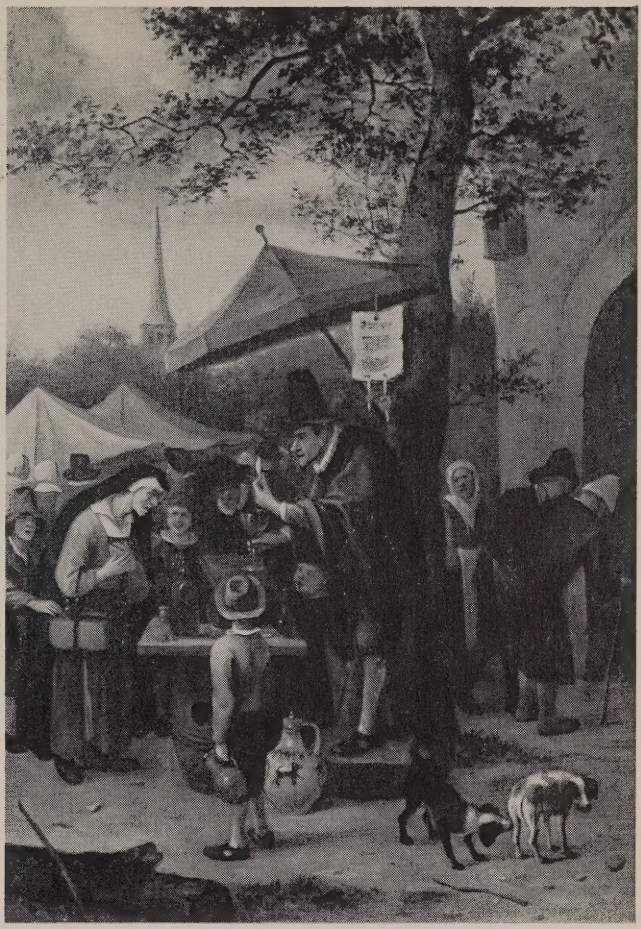
Collection of S. A. Koopman, Utrecht, 1847

Collection of Gaston Ritter von Mallmann, Berlin, 1918

Recorded in C. Hofstede de Groot, *Catalogue Raisonne,* vol. I, 1907, p. 57, no. 214

See H. de Voss, *Cicerone,* 1909, no. 40

[See Illustration on Opposite Page]



[NUMBER 3]

JAN STEEN: *The Quack Doctor*

[NUMBER 4]

JAN 'VELVET' BRUEGHEL, THE ELDER

Flemish: 1568-1625

AND COLLABORATORS

225

4 AUTUMN SCENE WITH FIGURES

Verdant mountainous country with a rude thatched hut at left, from which a dead hare is hung. In the foreground a young woman in rose dress seated with a basket of flowers, flanked on the left by a youth with three dogs, and on the right by a man with a bucket, a woman kneeling to milk a goat, and a youth holding a flower; hens scratch about in the grass. (*Friberg*)

Cradled panel: 23¾ x 28¼ inches

Note: It is very probable that the figures in the painting are the work of Hendrik van Balen (1575-1632), who was in Italy about the same time as Jan Brueghel. Their work was much esteemed and they were in great demand when they returned to Flanders. Van Balen frequently collaboratd with Brueghel in painting the figures to the latter's landscapes. Frans Snyders (1579-1657), a pupil of van Balen, often painted the animals, and it is very likely that the three artists collaborated in executing the present painting.

Painted *circa* 1595

[See Illustration]

[NUMBER 5]

ADRIAN VAN OSTADE

Dutch: 1610-1685

300—

5 FIGURES WORKING IN A STABLE

Shadowy beamed interior littered with baskets, etc., and softly lighted through the open door at left. An old woman in blue works a churn, beside her a seated youth constructing an object of wood. A dog prowls among the litter. Signed at lower right *A. v. Ostade,* and dated *1636.* (*Friberg*)

Panel: 14¾ x 18½ inches

[See Illustration]

[NUMBER 6]

JOOS VAN CRAESBECK

Flemish: 1606-1654/61

125—

6 INTERIOR WITH FIGURES

A portly gentleman in aubergine coat and fur cap, seated in a leather armchair regarding the tobacco, clay pipe and tankard on the table before him; a shadowy figure visible behind his chair. At left his small son fondles a puppy sprawled on the table. In a wall niche above are pottery decanters, and strewn about the floor are a wine keg, jugs, etc. (*Friberg*)

Cradled panel: 21½ x 19 inches

Note: Accompanied by a photograph which will be given to the purchaser, with ms. certificate upon the reverse, by Dr. Adolf Wüstes, dated Stockholm, 1942.

[See Illustration]

[NUMBER 7]

DUTCH SCHOOL

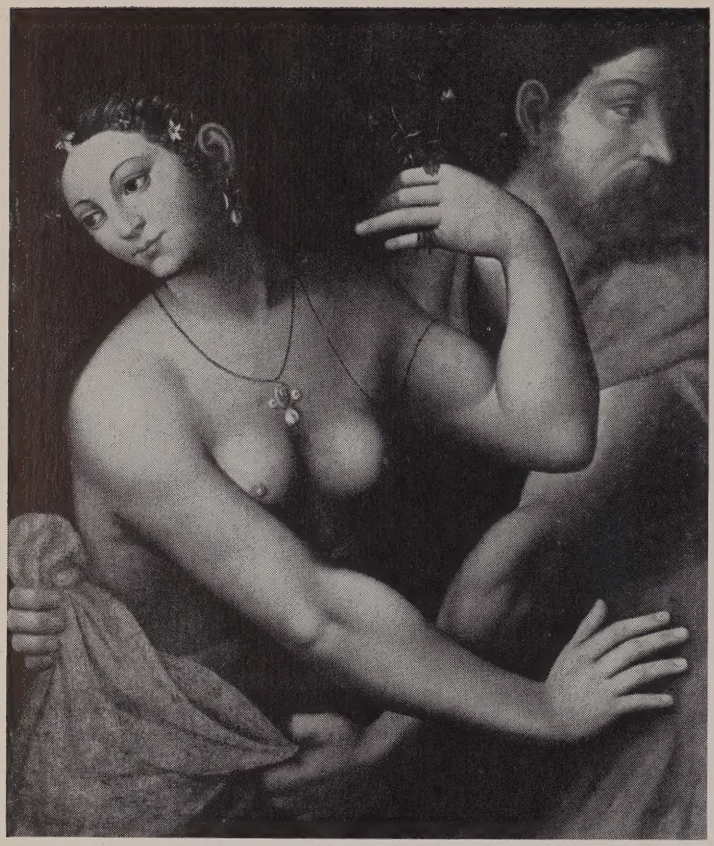
Circa 1650

325-

7 "DE WIIN IS EEN SPOTTER"
A comely woman in white cap and blue apron, her white blouse and scarlet sleeveless jacket slipping off her shoulder, has fallen asleep with her head pillowed on her arm on a table at left. Behind her at right a jovial man, in pleated white ruff and fur-trimmed scarlet cap, holds up an overturned pottery bowl. *(Friberg)* 32¼ x 25½ inches

Note: This painting appeared in a sale at Christies, London, in 1938, as by Jan Steen.

[See Illustration]



[NUMBER 8]

FRANCESCO MELZI

Italian: 1492-1570

2000-

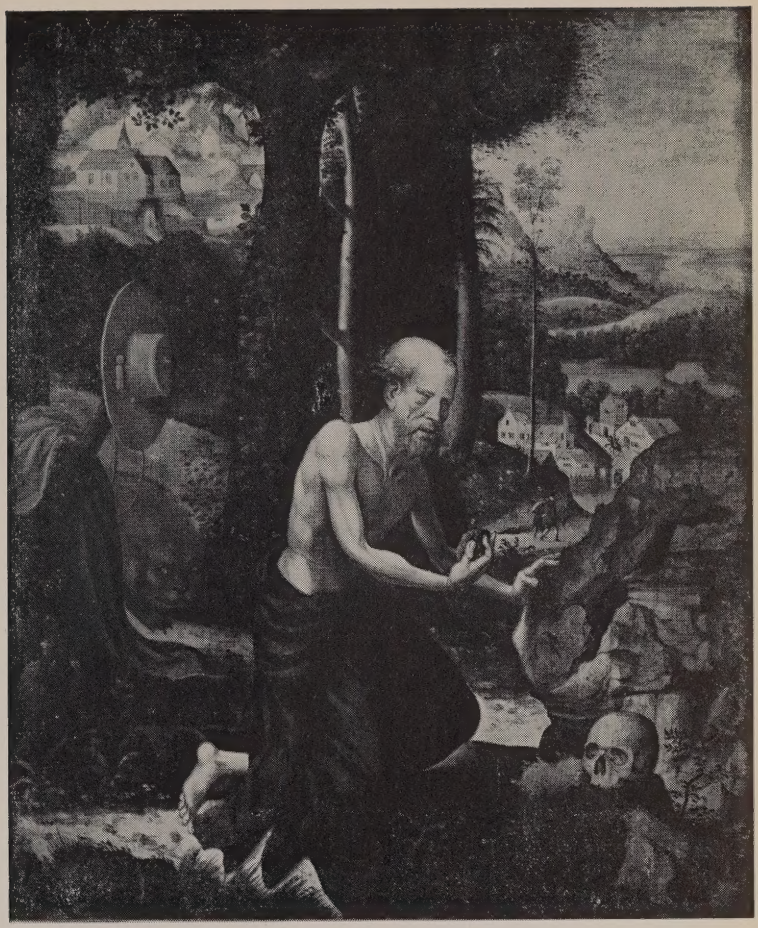
8 PROSERPINE ENLEVÉE PAR PLUTO

At left the beautiful nude nymph, wearing jewel pendant and earrings, her braided hair dressed with blossoms, turns her head despairingly as the wreathed Pluto, in flame red mantle, endeavors to place a saffron drapery about her. Deep maroon background. (*Friberg*) Panel: 28¾ x 24½ inches

Note: A photograph will be given to the purchaser, with an ms. certificate upon the back, dated Vienna, 1936, by Dr. W. Suida, stating in part (translation): "An extremely interesting work from the close circle of Leonardo da Vinci, the pose of Proserpine being very similar to that of Leonardo's *Standing Leda* (a painting which exists only in copies) . . . The bright colors of the garments, the white star flowers, and the jewelry details are characteristic of Melzi's work. I would like to publish this painting in connection with the Leonardo School of painters."

Formerly in the Hermitage, St. Petersburg

[See Illustration]



[NUMBER 9]

JOACHIM PATINIR (Attributed to)

Flemish: 1485-1524

325-

9 ST. JEROME IN THE WILDERNESS

Ascetic figure of the saint, a bottle green drapery about his lower body, kneeling before a skull in a rocky glade, his scarlet hat and fur-lined mantle hung from a branch at left, near which the lion, his attribute, is visible. In the distance, prospects of wooded green landscape with clusters of houses. (*Friberg*) Panel: 23¼ x 19¼ inches

Collection of Dr. S. Pozzi, Paris
Collection of F. W. Laer, Paris

[See Illustration]

[Number 10]

ADRIAN DE LUST

Dutch: fl. *circa* 1650

375-

10 FLOWERS
Roses, peonies, honeysuckle and other flowers, with dark green foliage, arranged in a jar upon a stone parapet. In soft colors before a dark background. (*Friberg*) 27 x 23½ inches

Collection of T. W. H. Ward, Hampstead, London

Illustrated in Ralph Warner, *Dutch and Flemish Flower and Fruit Painters*, 1928, p. 134, pl. 62b

[See Illustration]

[NUMBER 11]

GABRIEL METSU

Dutch: 1630-1667

325—

11 THE SHRIMP WOMAN

A tavern interior, with a woman in scarlet dress seated on a bench with her basket of shrimps, conversing with a man, while another man, seated by a wine barrel, pops several shrimps into his mouth. Two lovers embrace at rear, and a serving maid records an account upon the wall. Signed on the bench at left, *Gabriel Metsu. (Friberg)* Panel: 20 x 17 inches

Note: In an authentication dated London, April, 1948, which will be given to the purchaser, Dr. L. Frohlich-Bume states "This painting is a work by Gabriel Metsu . . . it shows Metsu's early style as it is known by several paintings with peasants and similar scenes, often in barns or stables, of which one is dated 1648 (in the Johnson Collection in Philadelphia)."

Painted *circa* 1648-50

[See Illustration]

[Number 12]

JEAN BAPTISTE PILLEMENT

French: 1727-1808

1850–

12 LANDSCAPE WITH WATERFALL AND FIGURES
Wooded mountain country with blue hills in the distance beneath a summer haze. A rude plank bridge spans a cascading stream at left, beyond which is a windmill and a thatched cottage. Rustic figures relax upon a knoll at right, at the foot of which are three goats. Signed at lower left *Jean Pillement,* and dated *1792.* (*Friberg*) 18½ x 26 inches

Collection of H.R.H. Prince Rene de Bourbon-Parma

[See Illustration]

[Number 13]

CLAUDE GELLÉE, dit LE LORRAIN

French: 1600-1682

500—

13 LE REPOS — PAYSAGE

Extensive prospect of wooded mountain landscape, the foliage spread before a cloudy blue sky, hills bathed in a blue haze in the distance beyond a mountain village at left. A cowherd resting on the shore of a cascading stream in the foreground watches his flock, and at left two huntsmen stop to converse. (*Friberg*) 39½ x 53¾ inches

Note: Dr. Abraham Bredius considered this painting by Lorrain to be of his middle, lighter period.

From the Stenman Collection, Stockholm, Sweden

Collection of the Duke of Buccleuch, Dalkeith House, near Edinburgh

[See Illustration]

[NUMBER 14]

1800–

GERAERD TER BORCH, THE YOUNGER

Dutch: 1617-1681

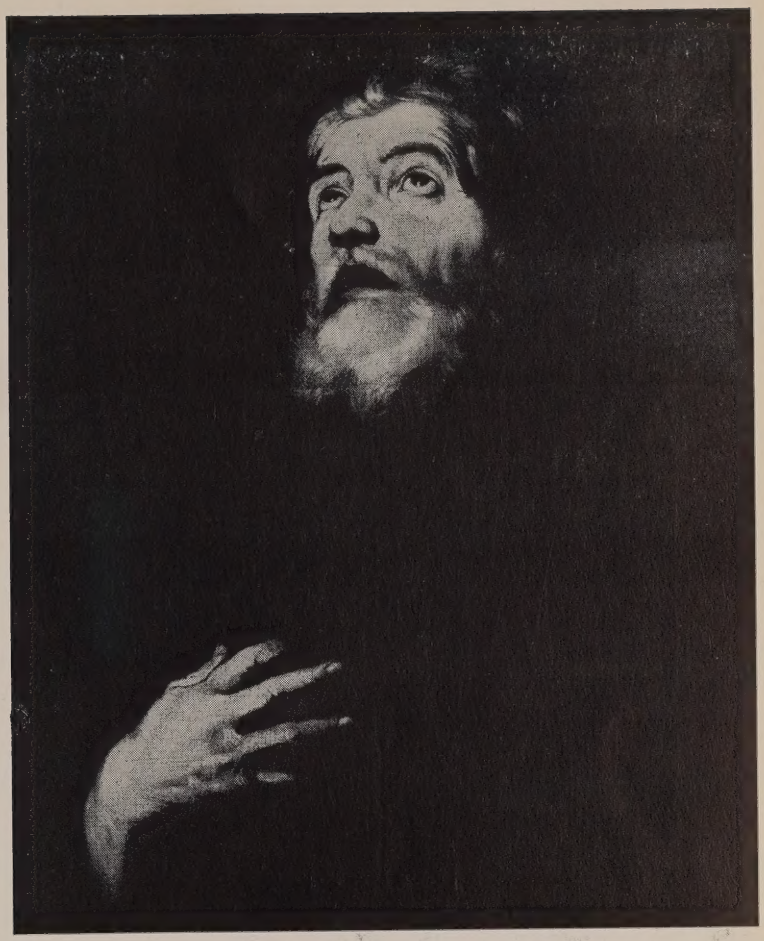
14 PORTRAIT OF A DUTCH WARRIOR

Young man with long dark hair and wispy mustache, wearing a cuirass over a fawn tunic with brocade sleeves, shown at three-quarter-length to half-right, looking to the spectator, one hand indicating a plan of battle, his left hand, in fringed gauntlet, placed on his hip. At right is a prospect of a battlefield beneath a sunset sky. (*Friberg*) 47½ x 37 inches

From the Cabinet le Roy d'Etiolles

Collection of M. Fontaine-Flament, Galerie Georges Petit, Paris, 1904, no. 80 in the catalogue

[See Illustration]



[Number 15]

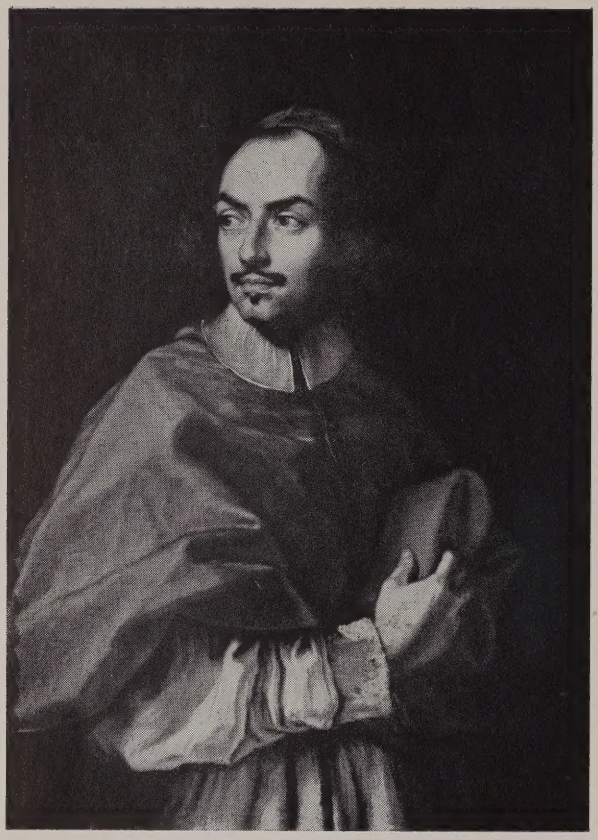
GIUSEPPE RIBERA

Spanish: 1588-1652

15 ST. ANDREW
Emerging from the dark background, the flesh tints strongly highlighted, is the bust-length figure in dark brown habit, his right hand raised to his breast. The head, with white hair and beard, the mouth partly open, is turned upward in fervent ecstasy. (*Friberg*) 27 x 22¼ inches

From the Lamm Collection, Näsby, Sweden

[See Illustration]



[Number 16]

CARLO MARATTA

Italian: 1625-1713

300—

16 PORTRAIT OF CARDINAL ROSPIGLIOSI
Half-length figure turned slightly to the right before a dark background, wearing white gown and scarlet mantle, a fold of which is gathered in his right hand. The head, with acquiline nose and full red lips, is turned to the left, the bushy black hair surmounted by a scarlet skull cap. (*Friberg*)
39¾ x 29½ inches

From the Rosenberg Collection, Stockholm, Sweden
Exhibited at the National Museum, Stockholm, 1944, no. 162
Engraved by Simoneau

[See Illustration]

[Number 17]

NICOLAS MAES

Dutch: 1632-1693

300—

17 PORTRAIT OF A LADY

Life-size figure seated with her left elbow resting on a rock, before a dark landscape background. Depicted at three-quarter-length, wearing blue dress with puffed white sleeves and lace edging, a nasturium brown scarf about her shoulders. (*Friberg*) 47½ x 35½ inches

Painted *circa* 1680

[See Illustration]

FEDERIGO BAROCCI

Italian: 1526-1612

400—

13 THE REST DURING THE FLIGHT INTO EGYPT

The Holy Family depicted in the foreground of a rocky landscape, the ass waiting at right. The Virgin, in rose crimson garment, seated on a fold of her blue mantle, holding a cup of water dipped from the pool at left. St. Joseph, in saffron and vermilion, plucking a branch of cherries which the curly-haired Infant, seated at right, grasps in his hand. (*Friberg*)

53 x 44 inches

Note: Another version of the painting in the Pinacoteca Vatican, Rome, which is illustrated in Filippo di Pietro, *Disegni sconosciuti . . . de Federigo Barocci negli Uffizi*, 1913, p. 23, fig. 35.

See Walter Bombe, *Frederigo Barocci a Perugia*, in Rassegna d'Arte, Anno 12, December, 1912, pp. 189-195, fig. 3 on p. 191. See also Rudolf Heinrich Krommes, *Studien zu Federigo Barocci*, 1912, pp. 56-58; and August Schmarzow, *Federigo Barocci*, pp. 38-40.

[See Illustration on Opposite Page]

[Number 18]

Federigo Barocci:
The Rest During the Flight into Egypt

DONATO DE NICCOLO DE BARDI, DONATELLO (Atelier of)

Florentine: *Circa* 1460-70

450-

19 SCULPTURED MARBLE STATUE OF ST. JOHN THE BAPTIST
Slender figure standing with the right foot slightly advanced, wearing the haircloth garment. The ascetic head is inclined slightly to the right. Right arm missing, the left, repaired, with fragmentary fingers, held upward. Rock base. (*Friberg*) Height 43½ inches

Note: Compare the statue of St. John in the Museo Nationale, Florence, illus. pls. 55, 56, 57, in the Phaidon Edition, *Donatello*, 1941. This is ascribed to Donatello's Workshop, or by Francesco da Sangallo; the right arm hangs at his side holding a cross, the left hand holds a scroll to his breast on which the eyes are fixed.

Exhibited at the National Museum, Stockholm, Sweden

[See Illustration on Opposite Page]

[Number 19: Two Views]

Atelier of Donatello: *Marble Statue of St. John The Baptist*

SIR ANTHONY VAN DYCK

Flemish: 1599-1641

650-

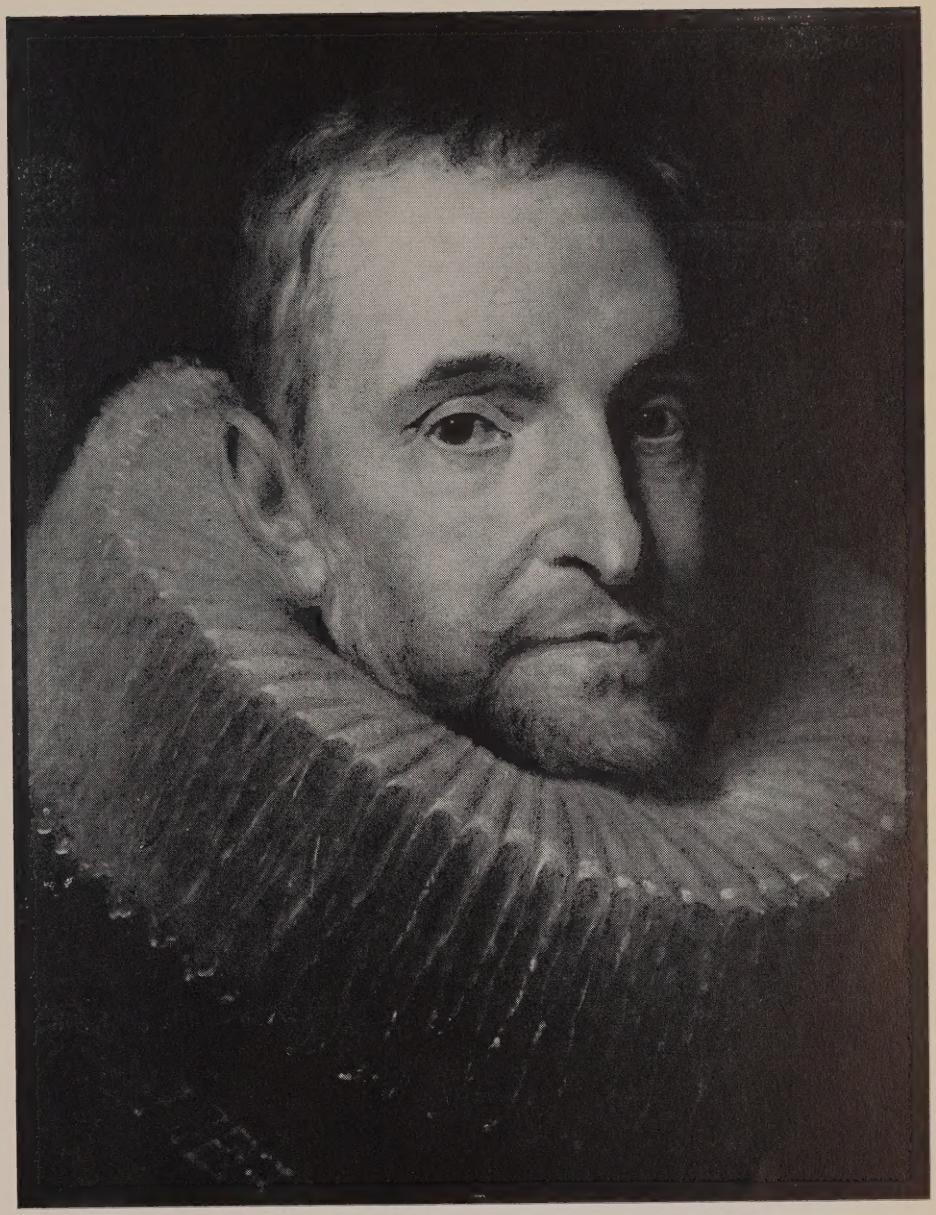
20 GENERAL AMBROGIO SPINOLA (1571-1630)

Rising from a gauffered white ruff is the head of an elderly man with gray hair, thin mustache and goatee, the sensitive features turned to the spectator; the shoulders draped in a velvet cloak, a gold chain visible on the left. Dark background. (*Friberg*) Paper on panel: 16¾ x 12¾ inches

Note: A study, or simplified version, of the Van Dyck portrait of General Spinola in armor with the Order of the Golden Fleece, formerly in the W. H. Wayne, Rodolphe Kann, and J. Pierpont Morgan Collections, the present whereabouts of which is not known. Dr. Ludwig Burghardt confirms the ascription of this painting.

Collection of C. M. Holmquist, Stockholm, 1939

[See Illustration on Opposite Page]



[Number 20]

Van Dyck: *General Ambrogio Spinola*

PETER PAUL RUBENS

Flemish: 1577-1640

1600—

21 HEAD OF AN OLD MAN

Patriarchal portrait of a venerable old man, the acquiline features framed in the long curly white hair and beard; at bust-length, turned slightly to left, in strong contrast before a dark background. (*Friberg*)

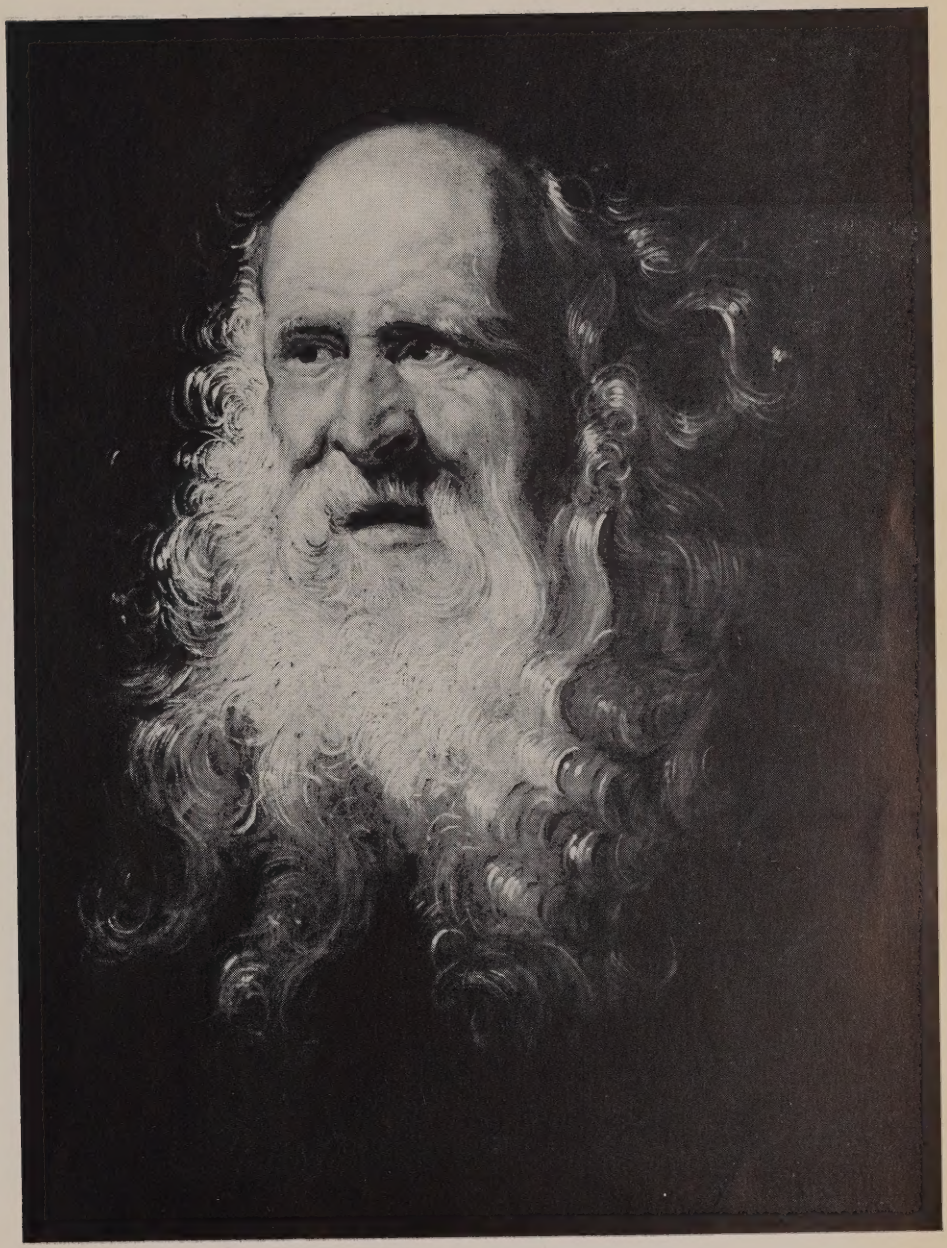
Paper on cradled panel: 26½ x 20¾ inches

Note: In an ms certificate which will be given to the purchaser, dated Berlin, November 13, 1928, Dr. W. von Bode, Director of the Kaiser Friedrich Museum, Berlin, states (translation): "No. 427 in the Soviet Collection auction at R. Lepke, November 6-7, 1928, a bust painting of an old man with white hair, is, in my opinion, a genuine lively work of Peter Paul Rubens, of his middle period."

Formerly in the Hermitage, St. Petersburg

From the Soviet Collection, R. Lepke, Berlin, November, 1928, no. 427

[See Illustration on Opposite Page]



[NUMBER 21]

PETER PAUL RUBENS: *Head of an Old Man*

ANTONELLO DA MESSINA (Atelier of)

Venetian: *circa* 1475

1500 –

22 PORTRAIT OF A VENETIAN NOBLEMAN: *Tempera*

Clean-shaven young man at bust-length, his eyes fixed on the spectator. He wears a black coat with a scarlet band over his right shoulder, his white chemise adorned with a gold chain: upon his curly chestnut hair a black cap. Dark green background, within a painted marbleized frame. (*Friberg*)

Panel: 13¼ x 10¾ inches

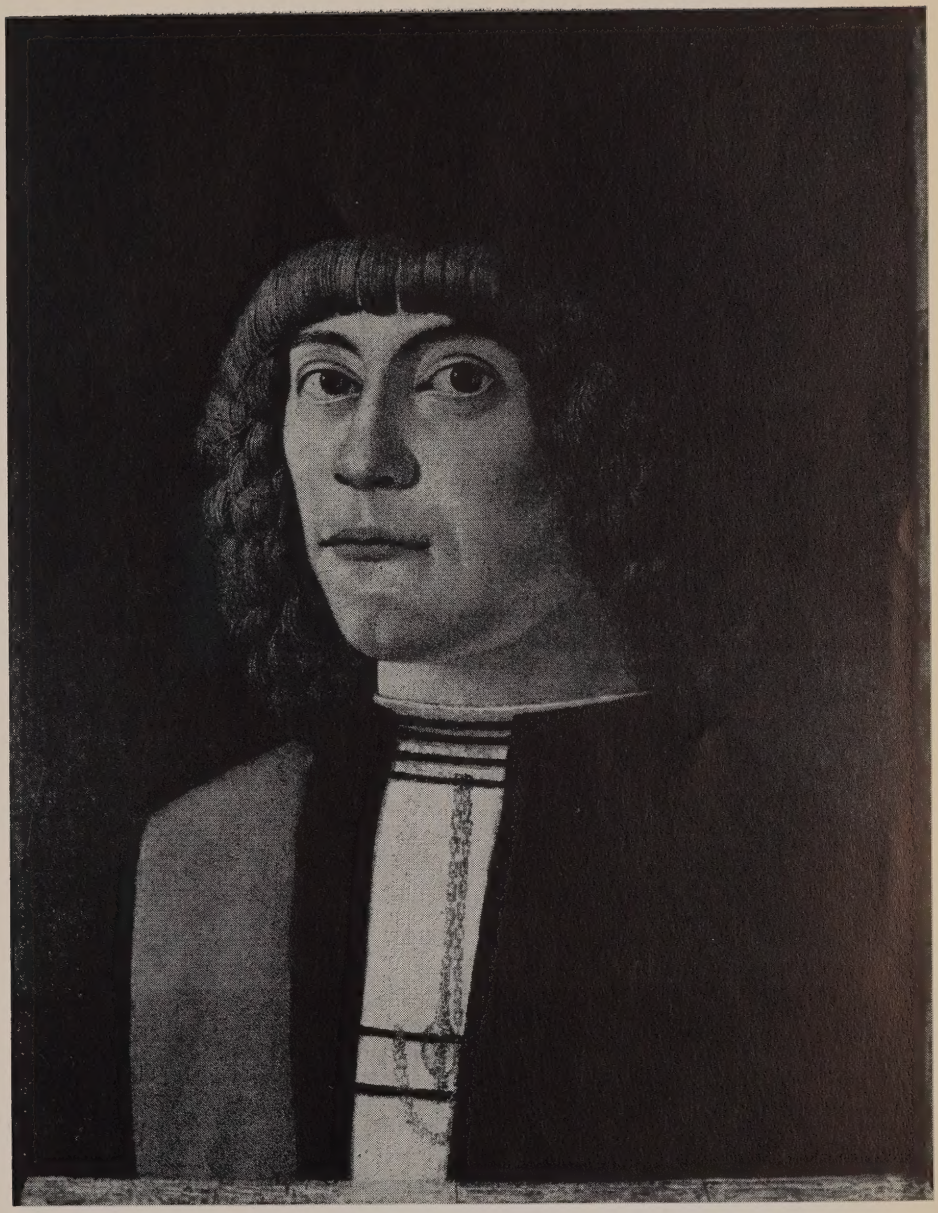
Note: Antonello da Messina studied art in Sicily, and subsequently went to Flanders, where he studied principally the work of Van Dyck. On his return to Italy, he was considered the most fashionable portrait painter of his time, the greatest after Bellini, and was so much in demand that he could not fulfil all of his commisions, and many of his disciples worked on the orders he received which he could not execute himself.

Natale Scalia, in his *Antonello da Messina,* 1914, illustrates a portrait now in the Castello, Milan, *Man With Wreath,* which appears to be the same subject as the present painting.

From the Rosenberg Collection, Stockholm, Sweden

Exhibited at the National Museum, Stockholm, Sweden, 1944, no. 37

[See Illustration on Opposite Page]



[Number 22]

Atelier of Antonello da Messina: *Portrait of a Venetian Nobleman*

CONRAD FABER VON CREUTZNACH

1500–

German: c. 1500-1553

23 PORTRAIT PRESUMED TO BE PHILIPP VOM RHEIN ZUM MOHREN

Dignified figure with cropped gray beard, at bust-length, wearing a large black hat with gold head band, and black coat with wide otter collar, a Renaissance rosary clasped in his hands, which rest upon a stone parapet. In the background is a primitive river landscape delineated in fine meticulous detail. (*Friberg*) Cradled panel: 22 x 15½ inches

Note: Conrad Fabor von Creuznach was for a long time identified with the Master of the Holzhausen portraits. He painted about thirty portraits of people who lived in Frankfurt, signed *C. v. C.*, some of which are hung in the Kunstgewerbe Museum, Berlin, in Museums in Brussels, Munich, Florence and other cities, and also in the Metropolitan Museum of Art, New York. The paintings are very carefully executed, and many show a decided North Italian influence. His portrait of Gilbrecht von Holzhausen and wife shows the city of Frankfurt as a background.

The sitter has been identified as a member of the Holzhausen family, most probably Philipp von Rhein, whose dates best fit — he lived 1484-1537, and married Margarete von Holzhausen in 1515 — because of the presence of a version of this portrait in the Holzhausen family collection, illustrated in *Burlington Magazine,* January, 1937, vol. 70, p. 15. Another version of the portrait in the Musée Royaux des Beau-Arts, Brussels, was reproduced in the *Burlington Magazine,* August, 1925, vol. 47, p. 95, as "a portrait of Christoper Amberger by the Holzbhausen Master (? Conrad Faber)."

A third version, in the collection of Viscount Lee of Fareham, Richmond, attributed to Faber, is reproduced in the *Burlington Magazine,* January, 1937, vol. 70, p. 14.

[See Illustration on Opposite Page]

[Number 23]

Conrad Faber von Creutznach:
Portrait Presumed to Be Philip vom Rhein zum Mohren

JAN VAN KESSEL I

Flemish: 1626-1679

230-

24 LE CONCERT DES OISEAUX

Amusing scene depicting owls, swan, pheasant, rooster, ostrich and a host of other birds upon a river bank, gathered about a musical score propped against a denuded tree. Swans and ducks drift on the clear water; woods on the opposite shore stretch into the distance. (*N Y Private Collector*)

Panel: 6½ x 8¾ inches

Note: An ms. certificate will be given to the purchaser, dated Feb. 18, 1949, by Dr. Ernst Buchner, Director of the State Painting Collection, Berlin, in which he says in part (translation): "I have studied the original painting very carefully, and in my opinion it is a charming and characteristic work, showing the influence of Jan Bruegel the Younger, of the Antwerp painter Jan Van Kessel the Elder, who became in 1644 a master of the Antwerp Guild."

PIETER DE HOOGH

Dutch: 1632-1681

300-

25 YOUNG WOMAN SEWING

Before a dark background with terra cotta tessellated flooring, a young woman bends intently over the white blanket she is hemming, upon which the scarlet sewing box rests on her lap. About her head is tied a white shawl, and her feet, concealed beneath the voluminous buff skirt, are placed upon a box-stool. (*N. Y. Private Collector*) Cradled panel: 11 x 18¼ inches

Note: Accompanying the painting is a photograph, which will be given to the purchaser, with an ms. certificate upon the back, dated Vienna, May 26, 1937, by Dr. Gustav Gluck, in which he states (translation): "In my opinion, the painting is a charming characteristic work, for the fine play of light and shadow, the soft treatment, and the simple motive, of Pieter de Hoogh, of his later work — probably a first study for a figure for one of his interior paintings. On the stool are traces of the monogram of the artist, of which I recognize very clearly the H."

[See Illustration on Opposite Page]

PIETER DE NEEFS, THE ELDER

Flemish: 1578-1656

375-

26 INTERIEUR DE LA CATHEDRALE D'ANVERS

View in perspective of the lofty vaulted naves with massive columns supporting cusped arches. Worshippers kneel at altars and in the aisles, other figures stroll about. A mother and two children are seated at the foot of a foreground column. (*Washington, D. C Private Collector*) 16½ x 23½ inches

Formerly in the Hermitage, St. Petersburg

[NUMBER 25]

PIETER DE HOOGH: *Young Woman Sewing*

LATTANZIO DA RIMINI
circa 1500
Venetian

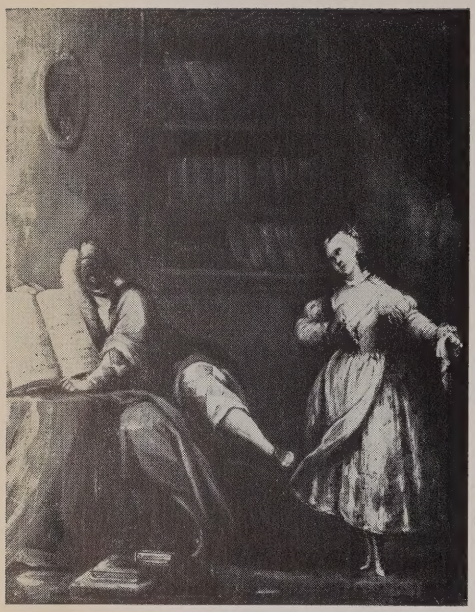
500-

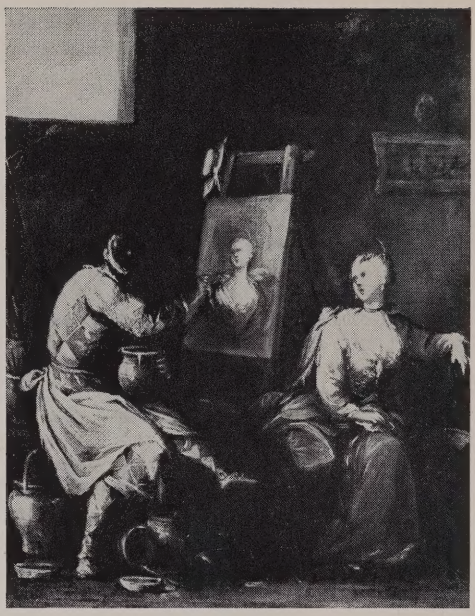
25 A. MADONNA AND CHILD
Collections: Dan Fellow Platt. Englewood, N.J.
Maitland F. Griggs

Bibliography: B. Berenson, "Venetian Paintings in America", 1916

Page 231: "In Mr. D.F. Platt's collection at Englewood, New Jersey, there is a Madonna standing in the open air between a creased curtain of wartered silk and the edge of a parapet, upon which she rests the child who embraces her. I believe it to have been painted soon after 1510, conceivably, rather than probably by Lattanzio."

Panel : 12" x 9 1/4" (New York Private Collector)





[NUMBER 27]

GIACOMO GUARDI

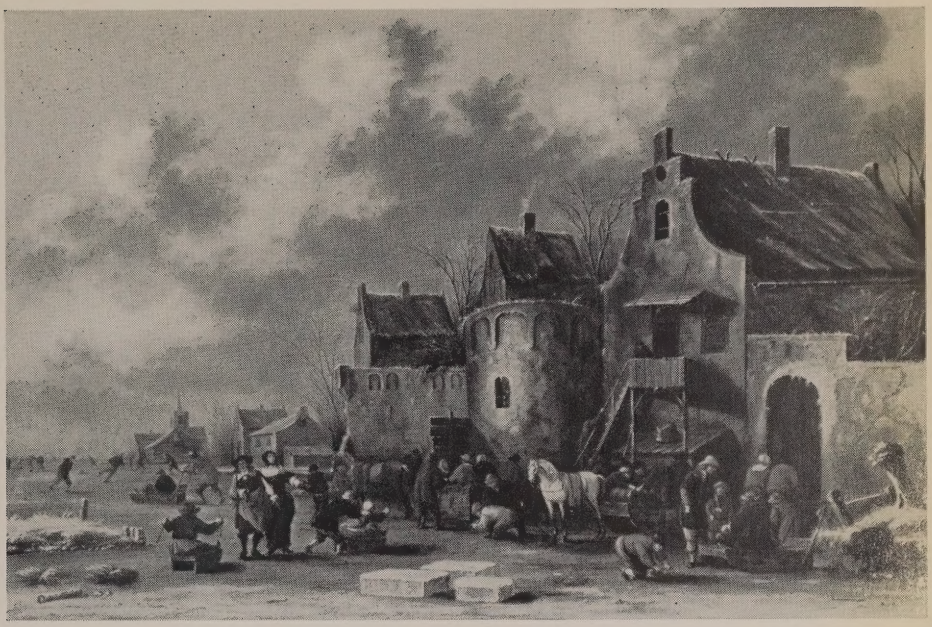
Italian: 1764-1835

300-

27 SCENES FROM THE COMMEDIA DELL' ARTE: *Pair Paintings*
Charming genres, one depicting a library with recessed book shelves, and books strewn upon the floor, the masked Harlequin in blue mantle supporting a large open book upon a table at left, Columbine in lace-trimmed rose and saffron gown singing at right. The other, a studio interior littered with paints and brushes, the masked Harlequin painting a portrait of Columbine, seated at right in *vieux rose* dress and blue mantle. (*N Y. Private Collector*)
25½ x 20 inches

Note: Giacomo Guardi was the son and pupil of the well known artist Francesco Guardi. His work follows the style of Pietro Longhi, and is noteworthy for the light-hearted gaiety of his theatrical and genre scenes.

[See Illustration]



[NUMBER 28]

FREDERICK H. MANS

Dutch: XVII Century

425—

28 DUTCH VILLAGE SCENE WITH FROZEN RIVER

Groups of villagers skating and sleighing on the frozen river, others with horse-drawn sleighs before a cluster of quaint thatched dwellings at right. In the foreground blocks of ice, and a small boy adjusting his skates. Blue sky massed with gray clouds. Signed at lower right *F. Mans,* and dated *1660* (?) (*N. Y. Private Collector*) Cradled panel: 29 x 42 inches

Note: Frederic H. Mans was a contemporary of Klaes Molenaer; numerous village and coast scenes were left by him, mostly of small dimensions, signed, some dated as late as 1677, and examples of his work are in Vienna, Florence, Dresden and other cities. His winter pieces are in the manner of Molenaer.

[See Illustration]

[END OF SALE]

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